A

NOTION

OF THE

Hiſtor[illegible] Draught

OR

TABLATURE

Of the JUDGMENT of

HERCULES,

According to

PRODICUS,

Lib. II. *Xen. de Mem. Soc.*

——————Potiores
HERCULIS ærumnas credat, ſævoſque Labores,
Et Venere, & cœnis, & plumâ SARDANAPALI.

Juvenal. Sat. 10.

LONDON,
Printed for A. BALDWIN near the *Oxford-Arms* in *Warwick-Lane*. M. DCC. XIII.

ADVERTISEMENT.

THE little Treatise which passes in French *under the Title of* Le Jugement d'Hercule, *having been originally communicated in Manuscript to the foreign Painter, and* VIRTUOSO, *for whose use it was compos'd beyond-sea in that Language; and coming afterwards to be publish'd in some of the foreign Journals, from whence there was a likelihood of its being soon made* English: *the case seem'd to require of our* English *Author, that he shou'd himself produce his Piece in its proper and natural Language, rather than suffer it to come abroad translated by a strange Hand. The Reader therefore has it here presented to him, such as our Author had in reality presented it, a year before, to a* Noble Lord, *his Friend.*

THE JUDGMENT OF *HERCULES.*

INTRODUCTION.

(1.) BEFORE we enter on the Examination of our Hiſtorical Sketch, it may be proper to remark, that by the word *Tablature* (for which we have yet no name in *Engliſh* beſides the general one of *Picture*) we denote, according to the original word TABULA, a

Work not only diſtinct from a mere *Portraiture*, but from all thoſe wilder ſorts of Painting which are in a manner abſolute and independent; ſuch as the Paintings in *Freſco* upon the Walls, the Ceilings, the Stair-caſes, the Cupolo's, and other remarkable places either of Churches or Palaces.

(2.) ACCORDINGLY, we are to underſtand, that it is not merely the Shape or Dimenſion of a Cloth or Board which denominates the *Piece* or *Tablature*; ſince a Work of this kind may be compos'd of any colour'd Subſtance, as it may of any Form, whether ſquare, oval, or round: but it is then that in Painting we may give to any particular Work the name of *Tablature*, when the Work is in reality "a *Single* "*Piece*, comprehended in one *View*, and "form'd according to one ſingle Intelli- "gence, Meaning, or Deſign; which conſti- "tutes a real *Whole*, by a mutual and neceſ- "ſary Relation of its Parts, the ſame as "of the Members in a natural Body." So that one may ſay of a Picture compos'd of any number of Figures differently rang'd, and without any regard to this Correſpondency or Union deſcrib'd, that it is no more a real Piece or *Tablature*, than a Picture wou'd be a *Man's Picture*, or proper *Portraiture*, which repreſented on the ſame Cloth, in different places, the Legs, Arms, Noſe,

Noſe, and Eyes of ſuch a Perſon, without adjuſting them according to the true Proportion, Air, and Character which belong'd to him.

(3.) THIS Regulation has place even in the inferiour degrees of Painting; ſince the mere Flower-Painter is, we ſee, oblig'd to ſtudy the Form of *Feſtons*, and to make uſe of a peculiar Order, or Architecture of *Vaſes*, *Jars*, *Canniſters*, *Pedeſtals*, and other Inventions, which ſerve as *Machines* to frame a certain proportionate Aſſemblage, or united Maſs; according to the Rules of Perſpective, and with regard as well to the different ſhapes and ſizes of his ſeveral Flowers, as to the harmony of Colours reſulting from the whole: this being the only thing capable of rendring his Work worthy the name of a *Compoſition* or *Real Piece*.

(4.) SO much the more therefore is this Regulation applicable to Hiſtory-Painting, where not only *Men*, but *Manners*, and human Paſſions are repreſented. Here the Unity of Deſign muſt with more particular exactneſs be preſerv'd, according to the juſt Rules of Poetick Art; that in the Repreſentation of any Event, or remarkable Fact, the *Probability*, or ſeeming Truth (which is the real Truth of Art) may with the higheſt advantage be ſupported and advanc'd:

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advanc'd: as we ſhall better underſtand in the Argument which follows, on the hiſtorical *Tablature* of the *Judgment* of HERCULES; who being young, and retir'd to a ſolitary place, in order to deliberate on the choice he was to make of the different ways of Life, was accoſted (as our Hiſtorian relates) by the two Goddeſſes, *Virtue* and *Pleaſure*. 'Tis on the iſſue of the Controverſy between theſe *two*, that the Character of HERCULES depends; ſo that we may naturally give to this Piece and Hiſtory, as well the Title of the *Education* as the *Choice* or *Judgment* of HERCULES.

CHAP. I.

On the general Conſtitution or Ordonnance of the Tablature.

(1.) THIS Fable or Hiſtory may be variouſly repreſented according to the Order of Time.

Either in the inſtant when the two Goddeſſes (*Virtue* and *Pleaſure*) accoſt HERCULES.

Or when they are enter'd on their Diſputes.

Or when their Diſpute is already far advanc'd, and *Virtue* ſeems to gain her Cauſe.

(2.) AC-

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(2.) ACCORDING to the *first* Notion, HERCULES must of necessity seem surpriz'd on the first appearance of such miraculous Forms; he admires, he contemplates, but is not yet ingag'd or interested. According to the *second* Notion, he is interested, divided, and in doubt. According to the *third*, he is wrought, agitated, and torn by contrary Passions. 'Tis the last Effort of the vicious one, striving for possession over him. He agonizes, and with all his strength of Reason endeavours to overcome himself:

Et premitur ratione animus, vincique laborat.

(3.) OF these different periods of Time, the latter has been chosen, as being the only one of the three, which can well serve to express the *Grand Event*, or consequent Resolution of HERCULES, and the *Choice* he actually made of a Life full of Toil and Hardship, under the Conduct of *Virtue*, for the deliverance of Mankind from Tyranny and Oppression. And 'tis to such a Piece of Tablature as represents this issue of the Ballance in our pondering Hero, that we may justly give the title of the *Decision* or *Judgment* of HERCULES.

(4.) THE same History may be represented yet according to a *fourth* Date or Period,

CHAP. I. Period, as at the time when HERCULES is intirely won by *Virtue:* but then the ſigns of this reſolute Determination reigning abſolutely in the Attitude, and Air of our young Hero, there wou'd be no room left to repreſent his Agony or inward Conflict, which indeed makes the principal Action *here*; as it wou'd do in a *Poem*, were this Subject to be treated by a good Poet. Nor wou'd there any more be room left in this caſe, either for the perſuaſive Rhetorick of *Virtue*, (who muſt have already ended her Diſcourſe) or for the inſinuating Addreſs of *Pleaſure*, who having loſt her Cauſe, muſt neceſſarily appear diſpleas'd, or out of humour; a Circumſtance which wou'd no way ſuit her Character.

(5.) IN the original Story or Fable of this Adventure of our young HERCULES, 'tis particularly noted, that *Pleaſure* advancing haſtily before *Virtue*, began her Plea, and was heard with prevention; as being firſt in turn. And as this Fable is wholly *Philoſophical* and *Moral*, this Circumſtance in particular is to be conſider'd as eſſential.

(6.) IN this *third* Period therefore of our Hiſtory (dividing it, as we have done, into four ſucceſſive Dates or Points of Time) HERCULES being Auditor, and attentive, ſpeaks not. *Pleaſure* has ſpoken,

Virtue

Virtue is ſtill ſpeaking. She is about the middle, or towards the end of her Diſcourſe; in the place where, according to juſt Rhetorick, the higheſt Tone of Voice and ſtrongeſt Action are employ'd. CHAP. I.

(7.) 'TIS evident that every Maſter in Painting, when he has made choice of the determinate Date or Point of Time, according to which he wou'd repreſent his Hiſtory, is afterwards debar'd the taking advantage from any other Action than what is immediately preſent, and belonging to that ſingle Inſtant he deſcribes: for if he paſſes the preſent only for a moment, he may as well paſs it for many years; and by this reckoning he may with as good right repeat the ſame Figure ſeveral times over, and in one and the ſame Picture repreſent HERCULES in his Cradle ſtruggling with the Serpents, and the ſame HERCULES of full Age fighting with the *Hydra*, with *Anteus*, and with *Cerberus*: which wou'd prove a mere confus'd Heap, or Knot of Pieces, and not a ſingle intire Piece, or *Tablature* of the Hiſtorical kind.

(8.) IT may however be allowable, on ſome occaſions, to make uſe of certain *Enigmatical* or Emblematical Deviſes, to repreſent a future Time: as when HERCULES, yet a mere Boy, is ſeen holding a

CHAP. I. small Club, or wearing the Skin of a young Lion, for so we often find him in the best *Antiques*. And tho History had never related of HERCULES, that being very young he kill'd a Lion with his own hand, this Representation of him wou'd nevertheless be intirely conformable to *Poetick Truth*; which not only admits, but necessarily presupposes *Prophecy* or *Prognostication*, with regard to the Actions and Lives of Hero's and great Men. Besides that as to our Subject in particular, the natural Genius of HERCULES, even in his tendrest Youth, might alone answer for his handling such Arms as these, and bearing, as it were in play, these early tokens of the future Hero.

(9.) TO preserve therefore a just Conformity with *Historical Truth*, and with the *Unity of Time* and *Action*, there remains no other way by which we can possibly give hint of any thing future, or call to mind any thing past, than by setting in view such Passages or Events as have actually subsisted, or according to Nature might well subsist, or happen together in *one* and the *same* instant. And this is what we may properly call the *Rule of Consistency*.

(10.) HOW is it therefore possible, says one, to express a Change of Passion in any Subject, since this Change is made by Succession;

ceſſion; and that in this caſe the Paſſion which is underſtood as preſent, will require a Diſpoſition of Body and Feature wholly different from the Paſſion which is over and paſt? To this we anſwer, that notwithſtanding the Aſcendency or Reign of the principal and immediate Paſſion, the Artiſt has power to leave ſtill in his Subject the Tracks or Footſteps of its Predeceſſor; ſo as to let us behold not only a riſing Paſſion together with a declining one, but, what is more, a ſtrong and determinate Paſſion, with its contrary already diſcharg'd and baniſh'd. As for inſtance, when the plain tracks of Tears new fallen, with other freſh tokens of Mourning and Dejection, remain ſtill in a Perſon newly tranſported with Joy at the ſight of a Relation or Friend, who the moment before had been lamented as one deceas'd or loſt. CHAP. I.

(11.) AGAIN, by the ſame means which are employ'd to call to mind the paſt, we may anticipate the *future:* as wou'd be ſeen in the caſe of an able Painter, who ſhou'd undertake to paint this Hiſtory of HERCULES according to the third Date or Period of Time propos'd for our hiſtorical Tablature. For in this momentary Turn of Action, HERCULES remaining ſtill in a ſituation expreſſive of Suſpence and Doubt, wou'd diſcover nevertheleſs that the Strength of this inward Conflict was

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over, and that Victory began now to declare her-ſelf in favour of *Virtue*. This Tranſition, which ſeems at firſt ſo myſterious a Performance, will be eaſily comprehended, if one conſiders that the Body, which moves much ſlower than the Mind, is eaſily out-ſtrip'd by the latter; and that the Mind on a ſudden turning it-ſelf ſome new way, the nearer ſituated and more ſprightly parts of the Body (ſuch as the Eyes and Muſcles about the Mouth and Forehead) taking the alarm, and moving in an inſtant, may leave the heavier and more diſtant parts to adjuſt themſelves, and change their Attitude ſome moments after.

(12.) THIS different Operation may be diſtinguiſh'd by the names of *Anticipation* and *Repeal*.

(13.) IF by any other method an Artiſt ſhou'd pretend to introduce into his Piece any portion of Time future or paſt, he muſt either ſin directly againſt the Law of *Truth* and *Credibility*, in repreſenting things contrary and incompatible; or againſt that Law of *Unity* and *Simplicity* of *Deſign*, which conſtitutes the very Being of his Work. This particularly ſhews it-ſelf in a Picture, when one is neceſſarily left in doubt, and unable to determine readily, *which* of the diſtinct ſucceſſive parts of the Hiſtory

Hiſtory or Action is that *very one* repreſented in the Deſign. For even here the caſe is the ſame as in the other Circumſtances of Poetry and Painting: "That what "is principal and chief, ſhou'd immediately ſhew it-ſelf, without leaving the Mind "in any uncertainty." CHAP. I.

(14.) ACCORDING to this Rule of the *Unity of Time*, if one ſhou'd ask an Artiſt, who had painted this Hiſtory of the *Judgment of* HERCULES, "which of theſe "four Periods or Dates of Time above "propos'd he intended in his Picture to re-"preſent?" and it ſhou'd happen that he cou'd not readily anſwer, 'twas this or that; it wou'd appear plainly he had never form'd a *Real Notion* of his Workmanſhip, or of the Hiſtory he intended to repreſent: ſo that when he had executed even to a miracle all thoſe other Beautys requiſite in a *Piece*, and had fail'd in this ſingle one, he wou'd from hence alone be prov'd to be in truth no *Hiſtory-Painter*, or Artiſt in the kind, who underſtood not ſo much as how to form the real Deſign of a *Hiſtorical Piece*.

CHAP.

CHAP. II.

Of the Firſt or Principal Figure.

(1.) TO apply therefore what has been ſaid above to our immediate Deſign or *Tablature* in hand, we may obſerve, in the firſt place, with regard to HERCULES, (the *firſt* or *principal Figure* of our Piece) that being plac'd in the midſt, between the two Goddeſſes, he ſhou'd by a skilful Maſter be ſo drawn, as even ſetting aſide the Air and Features of the Face, it ſhou'd appear by the very Turn, or Poſition of the Body alone, that this young Hero had not wholly quitted the ballancing or pondering part. For in the manner of his turn towards the worthier of theſe Goddeſſes, he ſhou'd by no means appear ſo averſe or ſeparate from the other, as not to ſuffer it to be conceiv'd of him, that he had ever any inclination for her, or had ever hearken'd to her Voice. On the contrary, there ought to be ſome hopes yet remaining for this latter Goddeſs *Pleaſure*, and ſome regret apparent in HERCULES. Otherwiſe we ſhou'd paſs immediately from the *third* to the *fourth* Period; or at leaſt confound one with the other.

(2.) HER-

(2.) HERCULES in this Agony deſcrib'd, may appear either ſitting or ſtanding: tho it be more according to probability for him to appear ſtanding, in regard to the preſence of the two Goddeſſes, and by reaſon the caſe is far from being the ſame *here* as in *the Judgment of* PARIS; where the intereſted Goddeſſes plead their Cauſe before their Judg. Here the Intereſt of HERCULES himſelf is at ſtake, 'tis *his own* Cauſe which is trying; he is in this reſpect not ſo much the *Judg*, as he is in reality the *Party judg'd*.

(3.) THE ſuperiour and commanding Paſſion of HERCULES may be expreſs'd either by a ſtrong Admiration, or by an Admiration which holds chiefly of *Love*.

———*Ingenti perculſus amore.*

(4.) IF the latter be us'd, then the reluctant Paſſion, which is not yet wholly overcome, may ſhew it-ſelf in Pity and Tenderneſs, mov'd in our Hero by the thought of thoſe Pleaſures and Companions of his Youth, which he is going for ever to abandon: and in this ſenſe HERCULES may look either on the one or the other of the Goddeſſes, with this difference, that if he looks on *Pleaſure*, it ſhou'd be faintly, and as turning his eyes back with pity;

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pity; having ſtill his Action and Geſture turn'd the other way towards *Virtue*. If, on the contrary, he looks on *Virtue*; it ought to be earneſtly and with extreme attention, having ſome part of the Action of his Body inclining ſtill towards *Pleaſure*, and diſcovering by certain Features of Concern and Pity, intermix'd with the commanding or conquering Paſſion, that the Deciſion he is about to make in favour of *Virtue*, coſts him not a little.

(5.) IF it be thought fit rather to make uſe of Admiration, merely to expreſs the *commanding* Paſſion of HERCULES: then the *reluctant one* may diſcover it-ſelf in a kind of horrour, at the thought of the Toil and Labour to be ſuſtain'd in the rough rocky way apparent on the ſide of *Virtue*.

(6.) AGAIN, HERCULES may be repreſented as looking neither towards *Virtue* nor *Pleaſure*; but as turning his eyes either towards the mountainous rocky way pointed out to him by *Virtue*, or towards the flowry way of the Vale and Meadows recommended to him by *Pleaſure*: and to theſe different Attitudes may be apply'd the ſame Rules for the Expreſſion of the *Turn* or Ballance of Judgment in our penſive Hero.

(7.) WHAT-

CHAP. II.

(7.) WHATEVER may be the manner choſen for the deſigning of this Figure of HERCULES, according to that part of the Hiſtory in which we have taken him; 'tis certain he ſhou'd be ſo drawn, as neither by the opening of his mouth, or by any other ſign, to leave it in the leaſt dubious whether he is ſpeaking or ſilent: for 'tis abſolutely requiſite that Silence ſhou'd be diſtinctly characteriz'd in HERCULES, not only as the natural effect of his ſtrict Attention, and the little leiſure he has from what paſſes at this time within his breaſt; but in order withal to give that appearance of Majeſty and Superiority becoming the Perſon and Character of pleading *Virtue*, who by her Eloquence and other Charms has e'er this made her-ſelf miſtreſs of the Heart of our enamour'd Hero.

——*Pendetque iterum narrantis ab ore.*

This Image of the Sublime, in the Diſcourſe and Manner of *Virtue*, wou'd be utterly deſtroy'd, if in the inſtant that ſhe employ'd the greateſt Force of Action, ſhe ſhou'd appear to be interrupted by the ill-tim'd Speech, Reply, or Utterance of her Auditor. Such a Deſign or Repreſentation as this, wou'd prove contrary to Order, contrary to the Hiſtory, and to the *Decorum*,

CHAP. III. or Decency of Manners. Nor can one well avoid taking notice here of that general Abſurdity committed by many of the eſteem'd great Maſters in Painting; who in one and the ſame Company or Aſſembly of Perſons jointly employ'd, and united according to the Hiſtory in one ſingle or common Action, repreſent to us not only *two* or *three*, but ſeveral, and ſometimes all, ſpeaking at once: which muſt naturally have the ſame effect on the Eye, as ſuch a Converſation wou'd have upon the Ear, were we in reality to hear it.

CHAP. III.

Of the Second Figure.

(1.) AFTER what has been ſaid on the Subject of HERCULES, it appears plainly what the *Attitude* muſt be of our ſecond Figure *Virtue*; who, as we have taken her in this particular Period of our Hiſtory, muſt of neceſſity be *ſpeaking* with all the Force of Action, ſuch as wou'd appear in an excellent Orator, when at the height, and in the moſt affecting part of his Diſcourſe.

(2.) SHE ought therefore to be drawn *ſtanding*, ſince 'tis contrary to all probable Ap-

Appearances, and even to Nature it-ſelf, that in the very Heat and higheſt Tranſport of Speech, the Speaker ſhou'd be ſeen ſitting, or in any poſture which ſhou'd expreſs Repoſe. CHAP. III.

(3.) SHE may be *habited* either as an AMAZON with the Helmet, Lance, and in the Robe or Veſt of PALLAS: or as any other of the Virtues, Goddeſſes, or Heroines, with the plain original Crown, without Rays, according to genuine Antiquity. Our Hiſtory makes no mention of a Helmet, or any other Armour of *Virtue*. It gives us only to underſtand that ſhe was dreſs'd neither negligently, nor with much ſtudy or ornament. If we follow this latter method, we need give her only in her hand the Imperial or Magiſterial Sword, which is her true characteriſtical Mark, and wou'd ſufficiently diſtinguiſh her, without the Helmet, Lance, or other military Habit; and in this manner the oppoſition between her-ſelf and her Rival wou'd be ſtill more beautiful and regular. "But this Beauty, ſays one, wou'd be diſ-"coverable only by the Learned." Perhaps ſo. But then again there wou'd be no loſs for others, ſince no one wou'd find this Piece the leſs intelligible on the account of this Regulation. On the contrary, one who chanc'd to know little of Antiquity in general, or of this Hiſtory in particular,

CHAP. III. wou'd be ſtill further to ſeek, if upon ſeeing an armed Woman in the Piece, he ſhou'd repreſent to himſelf either a PALLAS, a BELLONA, or any other warlike Form or Deity of the female kind.

(4.) AS for the *Shape*, *Countenance*, or Perſon of *Virtue*, that which is uſually given to PALLAS may fitly ſerve as a Model for this Dame; as on the other ſide, that which is given to VENUS may ſerve in the ſame manner for her Rival. The Hiſtorian we follow, repreſents *Virtue* to us as a Lady of a goodly Form, tall, and majeſtick; and by what he relates of her, he gives us ſufficiently to underſtand, that tho ſhe was neither lean, nor of a tann'd Complexion, ſhe muſt have diſcover'd however by the Subſtance and Colour of her Fleſh, that ſhe was ſufficiently accuſtom'd to exerciſe. PLEASURE, on the other hand, by an exact Oppoſition, is repreſented in better caſe, and of a Softneſs of Complexion; which ſpeaks her Manners, and gives her a middle Character between the Perſon of a VENUS, and that of a *Bacchinal* Nymph.

(5.) AS for the *Poſition*, or *Attitude* of VIRTUE; tho in a hiſtorical Piece, ſuch as ours is deſign'd, 'twou'd on no account be proper to have immediate recourſe to the way of *Emblem*; one might, on this occa-

occaſion, endeavour nevertheleſs by ſome artifice, to give our Figure, as much as poſſible, the reſemblance of the ſame *Goddeſs*, as ſhe is ſeen on Medals, and other antient *Emblematick* Pieces of like nature. In this view ſhe wou'd be ſo deſign'd, as to ſtand firm with her full poiſe upon one foot, having the other a little advanc'd, and rais'd on a broken piece of ground or rock, inſtead of the Helmet or little Globe on which we ſee her uſually ſetting her foot, as triumphant in thoſe Pieces of the emblematick kind. A particular advantage of this Attitude, ſo judiciouſly aſſign'd to VIRTUE by antient Maſters, is, that it expreſſes as well her aſpiring Effort, or Aſcent towards the Stars and Heaven, as her Victory and Superiority over Fortune and the World. For ſo the Poets have, of old, deſcrib'd her.

CHAP. III.

——** *Negata tentat iter via.*
‖ *Virtutiſque viam deſerit arduæ.*

And in our Piece particularly, where the *arduous* and *rocky way* of VIRTUE requires to be emphatically repreſented; the aſcending poſture of this Figure, with one Foot advanc'd, in a ſort of climbing Action, over the rough and thorny Ground, muſt

* Horat. Lib. 3. Od. 2.
‖ Idem ibid. Od. 24.

of

CHAP. III.

of neceſſity, if well executed, create a due effect, and add to the Sublime of this * antient *Poetick* Work.

(6.) As for the *Hands* or *Arms*, which in real Oratory, and during the ſtrength of Elocution, muſt of neceſſity be active: 'tis plain in reſpect of our Goddeſs, that the Arm in particular which ſhe has free to her-ſelf, and is neither encumber'd with Lance or Sword, ſhou'd be employ'd another way, and come in to ſecond the Diſcourſe, and accompany it, with a juſt Emphaſis and Action. Accordingly *Virtue* wou'd then be ſeen with this Hand, turn'd either upwards to the rocky Way mark'd out by her with approbation, or to the Sky or Stars in the ſame ſublime ſenſe, or downwards to the flowry Way and Vale as in a deteſting manner, and with abhorrence of what paſſes there; or laſt of all (in a diſdainful ſenſe, and with the ſame appearance of Deteſtation) againſt *Pleaſure* her-ſelf. Each Manner wou'd have its peculiar advantage;

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* *As antient as the Poet* HESIOD: *which appears by the following Verſes, cited by our Hiſtorian, as the Foundation, or firſt Draught of this* HERCULEAN Tablature.

Τὴν μὲν γὰρ κακότητα καὶ ἰλαδὸν ἔστιν ἑλέσθαι
Ῥηϊδίως. λείη μὲν ὁδὸς, μαλακὸν δ' ἐγγὺθι ναίει.
Τῆς δ' ἀρετῆς ἱδρῶτα θεοὶ προπάροιθεν ἔθηκαν
Ἀθάνατοι. μακρὸς δὲ καὶ ὄρθιος οἶμος ἐπ' αὐτὴν,
Καὶ τρηχὺς τὸ πρῶτον· ἐπὴν δ' εἰς ἄκρον ἵκηται,
Ῥηϊδίη δ' ἤπιτα πέλει, χαλεπὴ περ ἐοῦσα.

and

and the beſt profit ſhou'd be made of this Arm and Hand at liberty, to expreſs either the *Diſapprobation* or the Applauſe propos'd. It might prove, however, a conſiderable advantage to our Figure of *Virtue*, if holding the Lance or Imperial Sword ſlightly, with one of her Hands ſtretch'd downwards, ſhe cou'd by that very Hand and Action be made to expreſs the latter meaning, opening for that purpoſe ſome of the lower Fingers of this Hand in a refuſing or repelling manner; whilſt with the other Arm and Hand at liberty, ſhe ſhou'd expreſs as well the *former* meaning, and point out to HERCULES the way which leads to Honour, and the juſt Glory of heroick Actions. CHAP. III.

(7.) FROM all theſe Circumſtances of Hiſtory, and Action, accompanying this important Figure, the difficulty of the Deſign will ſufficiently appear, to thoſe who carry their Judgment beyond the *mere Form*, and are able to conſider the Character of the *Paſſion* to which it is ſubjected. For where a real Character is mark'd, and *the inward Form* peculiarly deſcrib'd, 'tis neceſſary *the outward* ſhou'd give place. Whoever ſhou'd expect to ſee our Figure of VIRTUE, in the exact Mien of a *fine Talker*, curious in her Choice of Action, and forming it according to the uſual Decorum, and regular Movement of one of the fair Ladys

of

CHAP. III.

of our Age, wou'd certainly be far wide of the Thought and Genius of this Piece. Such ſtudy'd Action and artificial Geſture may be allow'd to the Actors and Actreſſes of the Stage. But the good Painter muſt come a little nearer to TRUTH, and take care that his Action be not *theatrical*, or at ſecond hand; but original, and drawn from NATURE her-ſelf. Now tho in the ordinary Tenour of Diſcourſe, the Action of the Party might be allow'd to appear ſo far govern'd and compos'd by Art, as to retain that regular *Contraſte*, and nice Ballance of Movement which Painters are apt to admire as the chief Grace of Figures; yet in this particular caſe, where the natural Eagerneſs of Debate, ſupported by a thorow Antipathy and Animoſity, is join'd to a ſort of *enthuſiaſtick Agitation* incident to our prophetick Dame, there can be little of that faſhionable Mien, or genteel Air admitted. The Painter who, in ſuch a Piece as we deſcribe, is bound to preſerve the heroick Stile, will doubtleſs beware of repreſenting his Heroine as a mere *Scold*. Yet this is certain; that it were better for him to expoſe himſelf to the Meanneſs of ſuch a Fancy, and paint his Lady in a high Rant, according to the common Weakneſs of the Sex, than to engage in the Embelliſhment of the mere *Form*; and forgetting the Character of Severity and Reprimand belonging to the illuſtrious Rival, preſent her

her to us a fair ſpecious Perſonage, free of Emotion, and without the leaſt Bent or Movement which ſhou'd expreſs the real Pathetick of the kind. CHAP. IV.

CHAP. IV.

Of the Third Figure.

(1.) CONCERNING *Pleaſure* there needs little to be ſaid, after what has been already remark'd in relation to the two preceding Figures. The Truth of *Appearance*, that of *Hiſtory*, and even the *Decorum* it-ſelf (according to what has been explain'd above) require evidently that in this Period or Inſtant deſcrib'd, *Pleaſure* ſhou'd be found ſilent; ſhe can have no other Language allow'd her than that merely of the *Eyes*; and 'twou'd be a happy Management for her in the Deſign, if in turning her Eyes to meet thoſe of HERCULES, ſhe ſhou'd find his Head and Face already turn'd ſo much on the contrary ſide, as to ſhew it impoſſible for her as yet to diſcover the growing Paſſion of this Hero in favour of her Rival. By this means ſhe might ſtill with good right retain her fond Airs of Dalliance and Courtſhip; as having yet diſcover'd no reaſon ſhe has to be diſſatisfy'd.

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(2.) SHE may be drawn either *ſtanding*, *leaning*, *ſitting*, or *lying*; without a Crown, or crown'd either with Roſes or with Myrtle; according to the Painter's Fancy. And ſince in this *third* Figure the Painter has ſo great a liberty left him, he may make good advantage of it for the other *two*; to which *this latter* may be ſubjected, as the laſt in order, and of leaſt conſequence.

(3.) THAT which makes the greateſt difficulty in the Diſpoſition or Ordonnance of this Figure *Pleaſure*, is, that notwithſtanding the ſupine Air and Character of Eaſe and Indolence which ſhou'd be given her, ſhe muſt retain ſtill ſo much Life and Action, as is ſufficient to expreſs her *perſuaſive* Effort and Manner of *Indication* towards her proper Paths; thoſe of the flowery kind, and Vale below, whither ſhe wou'd willingly guide our Hero's ſteps. Now ſhou'd this Effort be over-ſtrongly expreſs'd, not only the ſupine Character and Air of Indolence wou'd be loſt in this Figure of *Pleaſure*; but what is worſe, the Figure wou'd ſeem to ſpeak, or at leaſt wou'd ſo appear, as to create a double Meaning, or *equivocal Senſe* in Painting; which wou'd deſtroy what we have eſtabliſh'd as fundamental, concerning the abſolute Reign of *Silence* throughout the reſt of the Piece, in favour of *Virtue*, the ſole ſpeaking

ſpeaking Party at this Inſtant, or third Period of our Hiſtory. CHAP. IV.

(4.) ACCORDING to a Computation, which in this way of Reaſoning might be made, of the whole *Motion* or *Action* to be given to our Figure of *Pleaſure*; ſhe ſhou'd ſcarce have one fifth reſerv'd for that which we may properly call active in her, and have already term'd her *perſuaſive* or *indicative* Effort. All beſides ſhou'd be employ'd to expreſs (if one may ſay ſo) her Inaction, her *Supineneſs*, Effeminacy, and indulgent Eaſe. The Head and Body might intirely favour this latter Paſſion. One Hand might be abſolutely reſign'd to it; ſerving only to ſupport with much ado the lolling lazy Body. And if the other Hand be requir'd to expreſs ſome kind of Geſture or Action towards the Road of Pleaſures recommended by this Dame, the Geſture ought however to be ſlight and negligent, in the manner of one who has given over ſpeaking, and appears weary and ſpent.

(5.) FOR the *Shape*, the *Perſon*, the *Complexion*, and what elſe may be further remark'd as to the *Air* and *Manner* of *Pleaſure*; all this is naturally comprehended in the Oppoſition, as above ſtated, between her-ſelf and *Virtue*.

CHAP. V.

Of the Ornaments of the Piece, and chiefly of the Drapery and Perſpective.

(1.)'TIS ſufficiently known how great a liberty Painters are us'd to take, in the colouring of their Habits and other parts of the Drapery belonging to their hiſtorical Pieces. If they are to paint a *Roman* People, they repreſent 'em in different Dreſſes; tho it be certain the common People among 'em were habited very near alike, and much after the ſame colour. In like manner, the *Egyptians*, *Jews*, and other antient Nations, as we may well ſuppoſe, bore in this particular their reſpective Likeneſs or Reſemblance one to another, as at preſent the *Spaniards*, *Italians*, and ſeveral other People of *Europe*. But ſuch a Reſemblance as this wou'd, in the way of Painting, produce a very untoward effect; as may be eaſily conceiv'd. For this reaſon the Painter makes no ſcruple to introduce *Philoſophers*, and even *Apoſtles*, in various Colours, after a very extraordinary manner. 'Tis here that the *hiſtorical Truth* muſt of neceſſity indeed give way to that which we call *Poetical*, as being govern'd not ſo much by Reality as by *Probability*, or plauſible

ſible Appearance: ſo that a Painter who uſes his Privilege or Prerogative in this reſpect, ought however to do it cautiouſly, and with diſcretion; and when occaſion requires that he ſhou'd preſent us his *Philoſophers* or *Apoſtles* thus variouſly colour'd, he muſt take care at leaſt ſo to mortify his Colours, that theſe plain poor Men may not appear in his Piece adorn'd like ſo many Lords or Princes of the modern Garb. CHAP. V.

(2.) IF, on the other hand, the Painter ſhou'd happen to take for his Subject ſome ſolemn Entry or Triumph, where, according to the Truth of *Fact*, all manner of Magnificence had without doubt been actually diſplay'd, and all ſorts of bright and dazling Colours heap'd together and advanc'd, in emulation, one againſt another; he ought on this occaſion, in breach of the *hiſtorical Truth*, or Truth of *Fact*, to do his utmoſt to diminiſh and reduce the exceſſive Gayety and Splendour of thoſe Objects, which wou'd otherwiſe raiſe ſuch a Confuſion, Oppugnancy, and Riot of Colours, as wou'd to any judicious Eye appear abſolutely intolerable.

(3.) IT becomes therefore an able Painter in this, as well as in the other parts of his Workmanſhip, to have regard principally, and above all, to the Agreement or Correſpondency of things. And to that end

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end 'tis neceſſary he ſhou'd form in his Mind a certain Note or Character of *Unity*, which being happily taken, wou'd out of the many Colours of his Piece, produce (if one may ſay ſo) *a particular diſtinct Species* of an original kind: like thoſe Compoſitions in Muſick, where among the different Airs (ſuch as *Sonatas*, *Entrys*, or *Sarabands*) there are different and diſtinct ſpecies; of which we may ſay in particular, as to each, "That it has its own pro-"per Character or Genius, peculiar to it-"ſelf."

(4.) THUS the Harmony of Painting requires, that in whatever Key the Painter begins his Piece, he ſhou'd be ſure to finiſh it in the ſame.

(5.) THIS Regulation turns on the principal Figure, or on the two or three which are eminent, in a Tablature compos'd of many: for if the Painter happens to give a certain Height or Richneſs of Colouring to his principal Figure, the reſt muſt in proportion neceſſarily partake of this Genius. But if, on the contrary, the Painter ſhou'd have chanc'd to give a ſofter Air, with more Gentleneſs and Simplicity of colouring, to his principal Figure, the reſt muſt bear a Character proportionable, and appear in an extraordinary Simplicity, that one and the ſame Spirit may without conteſt

conteſt reign through the whole of his Deſign. CHAP. V.

(6.) OUR Hiſtorical Draught of HERCULES will afford us a very clear example in the caſe: for conſidering that the Hero is to appear on this occaſion retir'd and gloomy, being withal in a manner naked, and without any other Covering than a Lion's Skin, which is it-ſelf of a yellow and dusky colour; it wou'd be really impracticable for a Painter to repreſent this principal Figure in any extraordinary brightneſs or luſter. From whence it follows, that in the other inferiour Figures or ſubordinate parts of the Work, the Painter muſt neceſſarily make uſe of ſuch ſtill quiet Colours, as may give to the whole Piece a character of Solemnity and Simplicity agreeable with it-ſelf. Now ſhou'd our Painter honeſtly go about to follow his Hiſtorian according to the literal Senſe of the Hiſtory, which repreſents *Virtue* to us in a reſplendent Robe of the pureſt and moſt gloſſy white; 'tis evident he muſt after this manner deſtroy his Piece. The *good Painter* in this, as in all other caſes of like nature, muſt do as the *good Poet*; who undertaking to treat ſome common and known Subject, refuſes however to follow ſtrictly, like a mere Copyiſt or Tranſlator, any preceding Poet or Hiſtorian; but ſo orders

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orders it, that his Work in it-ſelf becomes really new and original.

> *Publica materies privati juris erit, ſi*
> *Nec circa vilem patulumque moraberis orbem;*
> *Nec verbum verbo curabis reddere fidus*
> *Interpres.*

(7.) As for what relates to the Perſpective, or Scene of our hiſtorical Piece, it ought ſo to preſent it-ſelf, as to make us inſtantly conceive that 'tis in the Country and in a place of Retirement, near ſome Wood or Foreſt, that this whole Action paſſes. For 'twou'd be impertinent to bring Architecture or Buildings of whatever kind in view, as tokens of Company, Diverſion, or Affairs, in a place purpoſely choſen to denote Solitude, Thoughtfulneſs, and premeditated Retreat. Beſides, that according to the Poets (our Guides and Maſters in this Art) neither the Goddeſſes nor other divine Forms, of whatever kind, car'd ever to preſent themſelves to human Sight, elſewhere than in theſe deep Receſſes. And 'tis worth obſerving here, how particularly our philoſophical Hiſtorian affects to ſpeak, by way of prevention, of the ſolitary place where HERCULES was retir'd, and of his Thoughtfulneſs preceding this Apparition: which from theſe Circumſtances may be conſtru'd hence-

hence-forward as a mere *Dream*; but as ſuch a truly rational, and *divine*-one. CHAP. V.

(8.) As to the *Fortreſs*, *Temple*, or *Palace* of VIRTUE, ſituated on a Mountain, after the emblematical way; as we ſee repreſented in ſome Pieces form'd upon this Subject; there is nothing of this kind expreſs'd by our Hiſtorian. And ſhou'd this or any thing of a like nature preſent itſelf in our Deſign, it wou'd fill the Mind with foreign Fancys, and myſterious Views, no way agreeable to the Taſte and Genius of this Piece. Nor is there any thing, at the ſame time, on *Pleaſure*'s ſide, to anſwer by way of oppoſition to this Palace of *Virtue*; which if expreſs'd, wou'd on this account deſtroy the juſt Simplicity and Correſpondency of our Work.

(9.) ANOTHER Reaſon againſt the *Perſpective*-part, the *Architecture*, or other ſtudy'd Ornaments of the *Landskip*-kind, in this particular Piece of ours, is, That in reality there being no occaſion for theſe Appearances, they wou'd prove a mere Incumbrance to the Eye, and of neceſſity diſturb the Sight, by diverting it from that which is principal, the *Hiſtory* and *Fact*. Whatſoever appears in a hiſtorical Deſign, which is not eſſential to the Action, ſerves only to confound the Repreſentation and perplex the Mind; more par-

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ticularly, if theſe *Epiſodick* parts are ſo lively wrought, as to vie with the principal Subject, and contend for Precedency with the Figures and human Life. A juſt Deſign, or Tablature, ſhou'd at firſt view diſcover what *Nature* it is deſign'd to imitate; what Life, whether of the higher or lower kind, it aims chiefly to repreſent. The Piece muſt by no means be equivocal or dubious; but muſt with eaſe diſtinguiſh it-ſelf, either as *hiſtorical* and *moral*, or as perſpective and merely *natural*. If it be *the latter* of theſe Beautys, which we deſire to ſee delineated according to its perfection, then *the former* muſt give place. The *higher* Life muſt be allay'd, and in a manner diſcountenanc'd and obſcur'd; whilſt the *lower* diſplays it-ſelf, and is exhibited as principal. Even that which according to a Term of Art we commonly call *Still-Life*, and is in reality of the laſt and loweſt degree of Painting, muſt have its Superiority and juſt Preference, in a Tablature of its own ſpecies. 'Tis the ſame in *Animal-Pieces*; where Beaſts, or Fowl are repreſented. In *Landskip*, Inanimates are principal: 'Tis the Earth, the Water, the Stones, and Rocks which live. All other Life becomes ſubordinate. Humanity, Senſe, Manners, muſt in this place yield, and become inferiour. 'Twou'd be a fault even to aim at the Expreſſion of any real Beauty in this kind, or go about to animate

or

or heighten in any conſiderable degree the accompanying Figures of Men, or Deitys which are accidentally introduc'd, as Appendices, or Ornaments, in ſuch a Piece. But if, on the contrary, the *human Species* be that which firſt preſents it-ſelf in a Picture, if it be the intelligent Life which is ſet to view, 'tis the other *Species*, the other Life, which muſt then ſurrender and become ſubſervient. The *merely natural* muſt pay homage to the *hiſtorical* or *moral*. Every Beauty, every Grace muſt be ſacrific'd to the real Beauty of this firſt and higheſt Order; for nothing can be more deform'd than a Confuſion of many Beautys: And the Confuſion becomes inevitable, where the Subjection is not compleat.

(10.) By the word *Moral* is underſtood in this place all ſorts of judicious Repreſentations of the human Paſſions, as we ſee even in *Battel*-Pieces; excepting thoſe of diſtant Figures, and the diminutive kind, which may rather be conſider'd as a ſort of Landskip. In all other martial Pieces, we ſee expreſs'd in lively Action, the ſeveral degrees of Valour, Magnanimity, Cowardice, Terrour, Anger, according to the ſeveral Characters of Nations and particular Men. 'Tis here that we may ſee *Heroes* and *Chiefs* (ſuch as the ALEXANDERS or CONSTANTINES) appear, even in the hotteſt of the Action, with a Tranquillity

CHAP. V. and Sedateneſs of Mind peculiar to themſelves; which is indeed, in a direct and proper ſenſe, profoundly *moral*.

(11.) BUT as the *Moral* part is differently treated in a *Poem* from what it is in *Hiſtory*, or in a *Philoſophical* Work; ſo muſt it, of right, in *Painting*, be far differently treated, from what it naturally is either in the *Hiſtory* or *Poem*. For want of a right underſtanding of this Maxim, it often happens that by endeavouring to render a Piece highly *moral* and learned, it becomes thorowly ridiculous and impertinent.

(12.) FOR the ordinary Works of *Sculpture*, ſuch as the *Low-Relieves*, and Ornaments of Columns and Edifices, great allowance is made. The very Rules of Perſpective are here wholly revers'd, as neceſſity requires; and are accommodated to the Circumſtance and Genius of the Place or Building, according to a certain Oeconomy or Order of a particular and diſtinct kind; as will eaſily be obſerv'd by thoſe who have thorowly ſtudy'd the *Trajan* and *Antoninus*-Pillars, and other Relieve-Works of the Antients. In the ſame manner, as to Pieces of ingrav'd Work, Medals, or whatever ſhews it-ſelf in one Subſtance (as Braſs or Stone) or only by Shade and Light (as in ordinary Drawings, or Stamps) much alſo is allow'd, and many things admitted, of

of the *fantaſtick*, *miraculous*, or *hyperbolical* kind. 'Tis here, that we have free ſcope withal for whatever is learned, *emblematical*, or *enigmatick*. But for the compleatly imitative and illuſive Art of PAINTING, whoſe character it is to employ in her Works the united Force of different Colours, and who ſurpaſſing, by ſo many Degrees and in ſo many Privileges, all other human Fiction or imitative Art, aſpires in a directer manner towards Deceit and a Command over our very Senſe; ſhe muſt of neceſſity abandon whatever is over-*learned*, *humorous*, or *witty*; to maintain her-ſelf in what is *natural*, *credible*, and *winning of our Aſſent:* that ſhe may thus acquit her-ſelf of what is her chief Province, *the ſpecious Appearance of the Objects ſhe repreſents*. Otherwiſe we ſhall naturally bring againſt her the juſt Criticiſm of HORACE, on the ſcenical Repreſentation ſo nearly ally'd to her: CHAP. V.

Quodcunque oſtendis mihi ſic, incredulus odi.

(13.) WE are therefore to conſider this as a ſure Maxim or Obſervation in Painting, "That a *hiſtorical* and *moral* Piece "muſt of neceſſity loſe much of its natu-"ral Simplicity and Grace, if any thing "of the *emblematical* or *enigmatick* kind be "viſibly and directly intermix'd." As if, for inſtance, the Circle of the *Zodiack*, with

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with its twelve Signs, were introduc'd. Now this being an Appearance which carrys not any manner of ſimilitude or colourable reſemblance to any thing extant in real Nature; it cannot poſſibly pretend to win the Senſe, or gain Belief by the help of any *Poetical Enthuſiaſm*, religious Hiſtory or Faith. For by means of theſe, indeed, we are eaſily induc'd to contemplate as Realitys thoſe divine Perſonages and miraculous Forms, which the leading Painters, antient and modern, have ſpeciouſly deſign'd, according to the particular Doctrine or Theology of their ſeveral religious and national Beliefs. But for our Tablature in particular, it carrys nothing with it of the mere *emblematical* or *enigmatick* kind: ſince for what relates to the double Way of the Vale and Mountain, this may naturally and with colourable appearance be repreſented at the mountain's foot. But if on the Summet or higheſt Point of it, we ſhou'd place the Fortreſs, or Palace of *Virtue*, riſing above the Clouds, this wou'd immediately give the enigmatical myſterious Air to our *Picture*, and of neceſſity deſtroy its perſuaſive Simplicity and natural Appearance.

(14.) IN ſhort, we are to carry this Remembrance ſtill along with us, "That "the fewer the Objects are, beſides thoſe "which are abſolutely neceſſary in a Piece, "the

" the eaſier it is for the Eye, by one ſimple " Act and in one View, to comprehend " the *Sum* or *Whole*." The multiplication of Subjects, tho ſubaltern, renders the Subordination more difficult to execute in the Ordonnance or Compoſition of a Work: And if the Subordination be not perfect, the Order (which makes the Beauty) remains imperfect. Now the *Subordination* can never be perfect, " unleſs * when the " Ordonnance is ſuch, that the Eye not only runs over with eaſe the ſeveral Parts " of the Deſign, (reducing ſtill its View " each moment to the principal Subject on " which all turns) but when the ſame Eye, " without the leaſt detainment in any of " the particular Parts, and reſting, as it " were, immovable in the middle, or center of the Tablature, may ſee at once, in " an agreeable and perfect Correſpondency, " all which is there exhibited to the Sight."

CHAP. V.

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* *This is what the* Grecian *Maſters ſo happily expreſs'd by that ſingle word* Ευσύνοπτον.

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CHAP. VI.

Of the Caſual or Independent Ornaments.

(1.) THERE remains for us now to conſider only of the ſeparate Ornaments, independent both of Figures and Perſpective, ſuch as the * *Machine-Work* or *Divinitys* in the Sky, the Winds, Cupids, Birds, Animals, Dogs, or other looſe Pieces which are introduc'd without any abſolute neceſſity, and in a way of Humour: but as theſe belong chiefly to the *ordinary Life*, and to the *Comick*, or *mix'd* kind; our Tablature, which on the contrary is wholly *Epick*, *Heroick*, and in the Tragick Stile, wou'd not ſo eaſily admit of any thing in this light way.

(2.) WE may beſides conſider, that whereas the Mind is naturally led to fancy Myſtery in a Work of ſuch a Genius or Stile of Painting as ours, and to confound with each other the two diſtinct kinds of the *Emblematick* and merely *Hiſtorical* or Poetick; we ſhou'd take care not to afford

* *This is underſtood of the* Machine-Work, *when it is merely ornamental, and not eſſential in the Piece; by making part of the Hiſtory, or Fable it-ſelf.*

it

it this occaſion of Error and Deviation, by introducing into a Piece of ſo uniform a Deſign, ſuch Appendices, or ſupplementary Parts, as under pretext of giving light to the Hiſtory or characterizing the Figures, ſhou'd ſerve only to diſtract or diſſipate the Sight, and confound the Judgment of the more intelligent Spectators. CHAP. VI.

(3.) "WILL it then, ſays one, be poſ-"ſible to make out the Story of theſe "two *Dames* in company with HERCU-"LES, without otherwiſe diſtinguiſhing "them than as above deſcrib'd?"——It is poſſible; and not only ſo, but certain and infallible in the caſe of one who has the leaſt Genius, or has ever heard in general concerning HERCULES, without ſo much as having ever heard this Hiſtory in particular. But if notwithſtanding this, we wou'd needs add ſome exterior marks, more declaratory and determinative of theſe two Perſonages, *Virtue* and *Pleaſure*; it may be perform'd, however, without any neceſſary recourſe to what is abſolutely of the *Emblem*-kind. The Manner of this may be explain'd as follows.

(4.) THE Energy or natural Force of Virtue, according to the moral Philoſophy of higheſt note among the Antients, was expreſs'd in the double effect

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of * *Forbearance* and *Indurance*, or what we may call otherwiſe Refrainment and Support: for the former, the *Bit* or *Bridle*, plac'd ſomewhere on the ſide of *Virtue*, may ſerve as Emblem ſufficient; and for the ſecond, the *Helmet* may ſerve in the ſame manner; eſpecially ſince they are each of them Appurtenances eſſential to Heroes (who in the quality of Warriors were alſo Subduers or † Managers of Horſes) and that at the ſame time theſe are really portable Inſtruments, ſuch as the martial Dame, who repreſents *Virtue*, may well be ſuppos'd to have brought along with her.

(5.) ON the ſide of *Pleaſure*, certain Vaſes and other Pieces of imboſs'd Plate, wrought in the figures of *Satyrs*, *Fauns*, and *Bacchanals*, may ſerve to expreſs the Debauches of the Table-kind; and certain Draperys thrown careleſly on the ground, and hung upon a neighbouring Tree, forming a kind of Bower and Couch for this luxurious Dame, may ſerve ſufficiently to ſuggeſt the Thought of other Indulgences, and to ſupport the Image of the effeminate, indolent, and amorous Paſſions. Beſides

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* Καρτερία, Ἐγκρατεία: *They were deſcrib'd as Siſters in the emblematick Moral Philoſophy of the Antients. Whence that known Precept,* Ἀνέχου καὶ Ἀπέχου, Suſtine & Abſtine.

† Caſtor *and* Pollux; *all the Heroes of* Homer; Alexander the Great, *&c.*

that

that for this latter kind, we may reſt ſatiſfy'd, 'tis what the Painter will hardly fail of repreſenting to the full. The fear is, leſt he ſhou'd overdo this part, and expreſs the Affection too much to the life. The Appearance will, no doubt, be ſtrongly wrought in all the Features and Proportions of this *third Figure*, which is of a reliſh far more popular and vulgarly ingaging, than that *other* oppos'd to it, in our hiſtorical Deſign.

CONCLUSION.

(1.) WE may conclude this Argument with a general Reflection, which ſeems to ariſe naturally from what has been ſaid on this Subject in particular; "That "in a real *Hiſtory-Painter*, the ſame Know-"ledg, the ſame Study and Views are re-"quir'd, as in a real *Poet*." Never can the Poet (whilſt he juſtly holds that name) become a Relator or *Hiſtorian* at large. He is allow'd only to deſcribe a ſingle Action, not the Action of a ſingle Man or People. The Painter is a Hiſtorian at the ſame rate, but ſtill more narrowly confin'd, as in fact appears; ſince it wou'd certainly prove a more ridiculous Attempt to comprehend two or three diſtinct Actions or Parts of Hiſtory in one Picture, than to

comprehend ten times the number in one and the ſame Poem.

(2.) 'TIS well known, that to each Species of Poetry, there are natural Proportions and Limits aſſign'd. And it wou'd be a groſs Abſurdity indeed to imagine, that in a Poem there was nothing which we cou'd call *Meaſure* or *Number*, except merely in the Verſe. An Elegy, and an Epigram have each of 'em their Meaſure and Proportion, as well as a Tragedy or Epick Poem. In the ſame manner, as to Painting, Sculpture, or Statuary, there are particular Meaſures which form what we call a *Piece*: as for inſtance, in mere Portraiture, a *Head*, or *Buſt*, the former of which muſt retain always the whole, or at leaſt a certain part of the Neck, as the latter the Shoulders, and a certain part of the Breaſt; if any thing be added or retrench'd, the Piece is deſtroy'd. 'Tis then a mangled Trunk, or diſmember'd Body, which preſents it-ſelf to our Imagination; and this too not thro uſe merely, or on the account of cuſtom, but of neceſſity, and by the nature of the Appearance: ſince there are ſuch and ſuch parts of the human Body, which are naturally match'd and muſt appear in company; the Section, if unskilfully made, being in reality horrid, and repreſenting rather an Amputation in Surgery, than a ſeemly Diviſion or Separation accor-

according to Art. And thus it is that in general, thro all the plaſtick Arts or Works of Imitation, " Whatſoever is drawn from " Nature, with the intention of raiſing in " us the Imagination of the natural Species " or Object according to real Beauty and " Truth, ſhou'd be compriz'd in certain " compleat Portions or Diſtricts, which re- " preſent the Correſpondency or Union of " each part of Nature, with intire Nature " her-ſelf." And 'tis this natural Apprehenſion or anticipating Senſe of Unity, which makes us give even to the Works of our inferiour Artizans, the name of *Pieces* by way of Excellence, and as denoting the Juſtneſs and Truth of Work.

(3.) In order therefore to ſucceed rightly in the Formation of any thing truly beautiful in this higher Order of Deſign; 'twere to be wiſh'd that the Artiſt, who had Underſtanding enough to comprehend what a real *Piece* or *Tablature* imported, and who in order to this had acquir'd the Knowledg of a *Whole* and *Parts*, wou'd afterwards apply himſelf to the Study of *moral* and *poetick Truth:* that by this means the Thoughts, Sentiments, or Manners, which hold the firſt rank in hiſtorical Work, might appear ſutable to the higher and nobler Species of Humanity in which he practis'd, to the Genius of the Age which he deſcrib'd, and to the principal or main Action which he choſe

choſe to repreſent. He wou'd then naturally learn to reject thoſe falſe Ornaments of affected Graces, exaggerated Paſſions, hyperbolical and prodigious Forms; which equally with the mere *capricious* and groteſque, deſtroy the juſt *Simplicity*, and *Unity*, eſſential in a PIECE. And for his *Colouring*; he wou'd then ſoon find how much it became him to be reſerv'd, ſevere, and chaſte, in this particular of his Art; where Luxury and Libertiniſm are, by the power of Faſhion and the modern Taſte, become ſo univerſally eſtabliſh'd.

(4.) 'TIS evident however from Reaſon it-ſelf, as well as from * Hiſtory and Experience, that nothing is more fatal, either to Painting, Architecture, or the other Arts, than this *falſe Reliſh* which is govern'd rather by what immediately ſtrikes the Senſe, than by what conſequently and by reflection pleaſes the Mind, and ſatisfies the Thought and Reaſon. So that whilſt we look on Painting with the ſame eye, as we view commonly the rich Stuffs and colour'd Silks worn by our Ladys, and admir'd in Dreſs, Equipage, or Furniture, we muſt of neceſſity be effeminate in our Taſte, and utterly ſet wrong as to all Judgment and Knowledg in the kind. For of this *imitative Art* we may juſtly ſay,

* *See* Vitruvius *and* Pliny.

" That

" That tho it borrows help indeed from
" Colours, and uſes them, as means, to
" execute its Deſigns; it has nothing, how-
" ever, more wide of its real Aim, or
" more remote from its Intention, than to
" make a *ſhew* of Colours, or from their
" mixture, to raiſe a * *ſeparate* and *flat-*
" *tering* Pleaſure to the SENSE."

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* *The Pleaſure is plainly foreign, and* ſeparate; *as having no concern or ſhare in the proper Delight or Entertainment which naturally ariſes from the Subject, and Workmanſhip it-ſelf. For the Subject in reſpect of Pleaſure, as well as Science, is abſolutely compleated, when the Deſign is executed, and the propos'd Imitation once accompliſh'd. And this it always is the beſt, when the Colours are moſt ſubdu'd, and made ſubſervient.*

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